

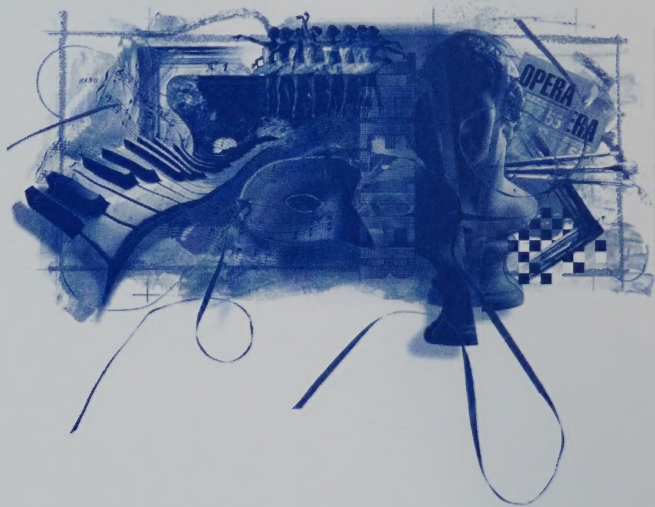
2001-2002
Season

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Music Director

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Conductor Laureate

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3 pm, 7:30pm

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3pm, 7:30pm

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3pm, 7:30pm

SATURDAY, DECEMBER 29

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MONDAY, DECEMBER 31

Doors open 8:30pm.

Concert begins at 10:15pm.

Special Prices: \$150, \$105, \$95, \$75

**Handel: *Messiah***

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HANDEL & HAYDN SOCIETY
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ONE HUNDRED EIGHTY-SEVENTH SEASON • 2001–2002

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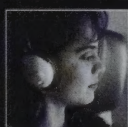
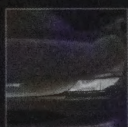
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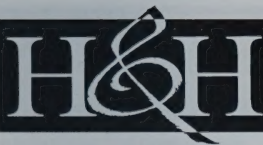
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Rich Warren, *Chicago Tribune*, 6/1/90.

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2001–2002 SEASON

Presenting Sponsor:  **Merrill Lynch**

Saturday, December 1 at 3:00 p.m.
Sunday, December 2 at 3:00 p.m.
Friday, December 7 at 7:30 p.m.
Saturday, December 8 at 3:00 p.m.
Sunday, December 9 at 3:00 p.m.
Symphony Hall

Grant Llewellyn, conductor

George Frideric Handel
(1685–1759)

MESSIAH

PART THE FIRST

— Intermission —

PART THE SECOND

— Pause —

PART THE THIRD

Nancy Argenta, *soprano*
Brian Asawa, *countertenor*
Finnur Bjarnason, *tenor*
Stephen Powell, *baritone*

These performances are dedicated in loving memory of Candace Williams MacMillen Achtmeyer.

The program runs for two hours and forty-five minutes.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

The December 1, 2001 concert will be broadcast on National Public Radio's "SymphonyCast" on WGBH 89.7 FM, December 2, 2001 at 2:00 p.m.

H&H Program Notes

“A FINE ENTERTAINMENT”

Handel's Messiah

George Frideric Handel

Born: 23 February 1685; Halle, Germany

Died: 14 April 1759; London, England

George Frideric Handel composed *Messiah* for his 1741 concert season at the King's Theatre in London, when he finally realized that the English public would rather hear an oratorio in their native language than an Italian opera. This "sacred entertainment" offers the story of Christ's life through a collage of Biblical quotations assembled by Charles Jennens. Part I concerns the prophecies of Christ's birth and the Christmas story; Part II takes us through the harrowing events of the Crucifixion, and Part III explores the wider implications of Christ's message. Handel uses every dramatic operatic device at his disposal to set these texts vividly and memorably; the work was immediately successful, and Handel ended up reviving it every season for the rest of his life.

part of our cultural landscape that it seems like we always already know it. But, again like Shakespeare, its greatness lies in the fact that it is also always more interesting and remarkable than we have remembered.

The composition of *Messiah* in 1741 proved to be a turning-point in Handel's career. By then, he had accepted that his Italian operas were simply not popular with the London audiences, who found them pretentious and unintelligible. Instead, Handel offered the public a new kind of entertainment, one that dealt with suitably uplifting sacred themes in plain English. In the words of his librettist Charles Jennens, these oratorios would ensure that "the Solemnity of Church-Musick is agreeably united with the most pleasing Airs of the Stage." Handel's other oratorios are all dramatic re-tellings of Biblical events. *Messiah* is something very different. Except for the brief nativity scene in Part I, where the Angel speaks to the Shepherds, the libretto is entirely made of Biblical quotations that comment on the events at hand, instead of enacting them. This was an elegant way around the chief eighteenth-century objection against sacred oratorio, for the *Messiah* never actually sings.

The idea of putting the central story of Christianity on the concert stage was a novel and potentially shocking idea. To have this story told entirely in the form of quotations from both the Old and New Testament was remarkable indeed. But this also opened the way for a far greater breadth of symbolic reference. Charles Jennens used a passage from St. Paul to sum up the program of his "Scripture Collection:" "God was manifested in the Flesh, justify'd by the Spirit, seen of Angels, preached among the Gentiles,

"The whole is beyond any thing I had a notion of until I Read and heard it. It seems to be a Species of Musick different from any other... tho' the Composition is very Masterly and artificial, yet the Harmony is So great and open, as to please all who have Ears & will hear, learned & unlearn'd..."

SINCE the Bishop of Elphin's rapturous review of its Dublin premiere in 1742, *Messiah* has become one of our most familiar and popular musical landmarks. The chief difficulty with hearing it today, of course, is that it's so familiar: like *Hamlet* or *King Lear*, the work has become so much a

believed on in the World, received up in Glory." All this is more than a simple retelling of the life of Christ. Jennens' web of quotations draws our attention away from the actual events to the theological implications of Jesus' story. In Part II, for example, the tremendously dramatic story of Christ's crucifixion is conveyed entirely through the language of the Old Testament, since these are the prophecies that the Crucifixion is seen to fulfill. And Part III has no plot at all; it is actually a version of the Anglican burial service, emphasizing the resurrection of the body and Christ's victory over sin.

On first glance, the grandeur of Jennens' conception is not particularly reflected in Handel's instrumentation. Immediately upon completing *Messiah*, Handel began composing his oratorio *Samson*, and for that he used an especially large and colorful orchestra. Perhaps because he was unsure of the resources available to him in Dublin,

Handel scored *Messiah* for the standard Baroque orchestra of strings, oboes, bassoon, trumpets, and drums. Using only these simple means, however, he makes astonishingly telling effects. For example, we first hear the trumpets only "from a distance, and softly" (that is, offstage) in the chorus "Glory to God," without their usual accompaniment of drums. Their full brilliance is revealed much further on, well into the Hallelujah

Chorus, where they are finally heard onstage with the timpani.

The musical language of *Messiah* is in fact extraordinarily rich. Handel was a real cosmopolitan; his own conversation drew on at least four languages, and his musical discourse was no less international. The score of *Messiah* easily accommodates the English anthem tradition, the Italian opera aria, the tumultuous crowd-scenes of German Lutheran Passions, and even the sharply-dotted French opera overture, in its first oratorio appearance. This musical wealth was

"Handel was a real cosmopolitan; his own conversation drew on at least four languages, and his musical discourse was no less international."

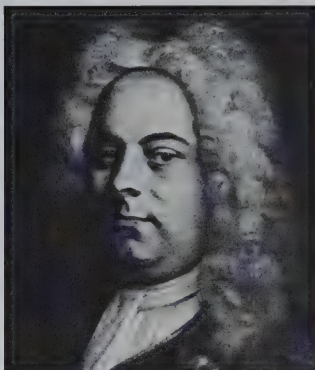
HANDEL AND THE ORATORIO

The oratorio takes its name from the space where these sacred narratives were first heard. "Oratorio" is the same as our word "oratory," which can mean both the art of declamation and the place in which you declaim. For the Italians of the late Renaissance, the oratory was the place you went to hear great preaching. You could also hear great music there, since Counter-Reformation preachers soon realized that music was a powerful tool in reaching the soul, and by the seventeenth century concert settings of sacred stories had become a popular genre. Handel made his first contribution to the art of the oratorio with a sensational dramatization of the Resurrection story while he was in Rome at the age of twenty-one. He returned to this genre after he moved to England; his first oratorio, *Esther*, was to be staged in 1732, but the Bishop of London insisted on a concert version, thus ensuring that Handel's oratorios would always be concert productions. By 1741, Handel had accepted that the English would never support an Italian opera, and he began to produce an extraordinary sequence of oratorios beginning with *Messiah*. These "sacred entertainments" combine the great choral tradition of English anthems with the traditional recitatives and da capo arias of Italian opera.

—Robert Mealy

somewhat lost on Jennens, who thought that the score was not entirely up to his libretto and complained vociferously about “some weak parts, which [Handel] was too idle & too obstinate to retouch, tho’ I used great importunity to persuade him to it.”

After a rapturous welcome in Dublin, *Messiah* received a decidedly mixed reception in London, where Jennens noted “a clamor rais’d against it, which has only occasion’d it’s being advertis’d without its Name.” Perhaps because of this controversy, Handel seems to have been reluctant to present *Messiah* the following season. Only in 1749 did it become a regular part of Handel’s season, performed just before Easter. The next year the *Messiah* performances began to serve as a benefit for a new local charity. The “Hospital for the Maintenance and Education of Exposed and Deserted Young Children,” otherwise known as the Foundling Hospital, welcomed Handel to its board of governors in 1750, and from then till Handel’s death a performance in the Hospital Chapel of *Messiah* at Eastertime became an annual event.



George Frideric Handel

Each season he revived *Messiah*, Handel had to contend with a different roster of singers, and each revival of the work entailed

a certain amount of re-arrangement and transposition of arias to accommodate the casts he had to work with. In past performances of *Messiah*, the Handel & Haydn Society has reflected these changing versions by performing a different one each season. This year, instead of re-creating a specific historical occasion, the Society will present a version tailored for the current occasion. We hope

this version authentically re-creates the reactions of Bishop Elphin’s fellow-listeners: “They seem’d indeed thoroughly engag’d from one end to the other ... which Show’d that they were not only pleas’d, but affected with the performance.”

© Robert Mealy

Scholar and performer Robert Mealy has recorded and toured with many period instrument ensembles, including Sequentia, the King’s Noyse, Les Arts Florissants, the Boston Camerata, and the Handel & Haydn Society.

The instruments, techniques, and performing styles are typical of the period in which the music was composed.

The website, however, is not.

H&H

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H&H *and Messiah*

Excerpts from Hallelujah, Amen!: The Story of the Handel and Haydn Society of Boston, by H. Earle Johnson. Mr. Johnson describes H&H's inaugural concert, where its musicians performed excerpts from Handel's Messiah.

CHRISTMAS NIGHT, 1815...

"...An evening crisp and clear, watched over by a giant moon that shone on rooftops slanting down to frosty windowpanes with candles winking in the wind. Woodfires burned brightly, sending puffs of cheerful smoke curling out of chimneys. Streets were quiet in the hush of a winter's night. Only the birds were to be pitied, huddling on gray branches that traced strong outlines on the sky. Evergreens spoke of summer and winter, too, reminding all that this was a day of great joy in a season of sweet peace...

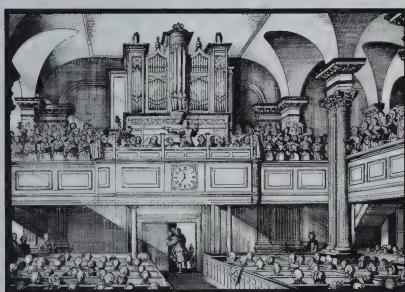
"There was a concert at six o'clock on Christmas evening at Stone Chapel in School Street... The *Columbian Centinel* and the *New England Palladium* each had observed with paternal eye rehearsals of a group of singers and sent out word that this evening might be both 'scientifik' and pleasing. Yet there was surprise in

finding a throng of nearly one thousand persons to fill each boxpew to capacity and occupy every one of the special seats constructed in the

aisles. Pressed closely together in the choir at the rear were one hundred singers—ninety men and ten courageous women, an orchestra of twelve, and the organist. Some of the men sang

false alto, taking the soprano and alto parts; there was nothing strange in that.

"What joy was here in this very long program of works from the most approved masters!... when the entire chorus at last rose to proclaim 'The Lord Shall Reign for Ever and Ever' and go on to greater marvels of reverberant sound with 'Hallelujah! For the Lord God Omnipotent Reigneth,' one thousand hearts were filled to overflowing with praise..."



*Interior of King's Chapel,
then Stone Chapel, c. 1786*
(Courtesy of King's Chapel)

H&H *Artist Profiles*

Grant Llewellyn, *Conductor*



2001–2002 marks Grant Llewellyn's inaugural season as Music Director of the Handel & Haydn Society. One of a new generation of exciting young conductors, Grant Llewellyn won a prestigious Conducting Fellowship at the Tanglewood Music Center in 1985, where he worked with Leonard Bernstein, Seiji Ozawa, Kurt Masur, and Andre Previn. Mr. Llewellyn has served as Assistant Conductor of the Boston Symphony Orchestra, Associate Conductor of the BBC National Orchestra of Wales, Principal Guest Conductor of the Stavanger Symphony, and Principal Conductor of the Royal Flanders Philharmonic. He has appeared

as guest conductor with orchestras throughout the world, including the Québec Symphony Orchestra, the Toronto Symphony, the Netherlands Chamber Orchestra, SWR Radio-Sinfonieorchester Stuttgart, the Trondheim Symphony Orchestra, and such major British orchestras as the Hallé, Royal Scottish National Orchestra, and Royal Liverpool Philharmonic Orchestra. Also in demand as a conductor of opera, his recent projects have included his debut with the English National Opera conducting *The Magic Flute* in 2000, *Dido and Aeneas* at Spoleto USA, and performances of Handel's *Radamisto* with the Opera Theatre of St. Louis. Over the next two seasons, Grant Llewellyn will debut with no fewer than eight U.S. orchestras, including the Houston Symphony Orchestra, Brooklyn Philharmonic, and St. Paul Chamber Orchestra. Regular appearances with the BBC National Orchestra of Wales bring Mr. Llewellyn back home to his family in Dinas Powys, near Cardiff, Wales. Grant Llewellyn first conducted H&H in April, 1999 in a program featuring English and Italian madrigals.

Nancy Argenta, *Soprano*

Since making her professional debut in 1983, Nancy Argenta has distinguished herself as one of the world's foremost sopranos. She works closely with such conductors as Trevor Pinnock, Christopher Hogwood, John Eliot Gardiner and Roger Norrington and has sung with the Philharmonia Orchestra, Düsseldorf Symphony, St Luke's Orchestra of New York, and the Symphony Orchestras of Toronto, Montreal, Sydney, and Melbourne. In opera, concert and recital she has performed at many leading festivals including Aix-en-Provence, Mostly Mozart, and the BBC Proms. Her large discography includes the works of Bach, Purcell, Haydn, and Mozart. The 2000–2001 season included concerts with the Academy of St Martin in the Fields and Ian Watson in Bach's *B Minor Mass*, Toronto Symphony Orchestra and Hogwood in Mozart's *Requiem*, Academy of Ancient Music and Paul Goodwin in Bach's *Christmas Oratorio*, and the Philharmonia Baroque and Nicholas McGegan in Handel's *Acis & Galatea*. In the 2001–2002 season Ms. Argenta appears with the English Concert Orchestra in concerts in the Netherlands and Belgium and with Les Violins du Roy in programs highlighting Bach's *B Minor Mass* and *Christmas Oratorio*. Born and raised in Canada, Nancy Argenta now lives in England. These performances mark her debut with the Handel & Haydn Society.



Brian Asawa, *Countertenor*



Countertenor Brian Asawa studied music at UC-Santa Cruz, UCLA, and the University of Southern California in Los Angeles. His career was launched in 1991 when he became the first countertenor to win the Metropolitan Opera National Council Auditions. Recent performances have included Athamas in *Semele* with San Francisco Opera and his Italian debut as Oberon in Britten's *A Midsummer Night's Dream* at Teatro di San Carlo in Naples. Recent operatic engagements include: Orlofsky in *Die Fledermaus*, Tolomeo in *Giulio Cesare*, Farnace in *Mitridate*, and Orfeo in *Orfeo ed Euridice*. Mr. Asawa has recorded extensively and maintains an active performance schedule, including opera,

concert, and recital appearances. Future engagements include Sesto in *Giulio Cesare* in Toronto, Handel's *Messiah* with the Deutsche Philharmonie Bremen, a Vivaldi cantata concert with Dresden Musikfestspiele, and Duo Continuo Recital with Juanita Lascarro and Emmanuelle Haim in Columbia and Vienna. Mr. Asawa makes his H&H debut in these performances.

Finnur Bjarnason, *Tenor*

Finnur Bjarnason was born in Reykjavík, Iceland, and studied singing at the Guildhall School of Music and Drama. Operatic experience includes the male chorus in Britten's *Rape of Lucretia* for Icelandic Opera and the cover of Don Ottavio in Glyndebourne Touring Opera's *Don Giovanni*, where he sang the premiere to much acclaim. Mr. Bjarnason is currently studying at the National Opera Studio. Future engagements include Don Ottavio in *Don Giovanni* at the Glyndebourne Festival and Tebaldo in Bellini's *I Capuleti e Montecchi* at Grange Park Opera, Lensky in *Eugene Onegin* on the Glyndebourne Tour, Odoardo and the Cover of Lurcanio in *Ariodante* at English National Opera and Tamino in *Zauberflöte*, at Icelandic Opera. Mr. Bjarnason makes his H&H and American debuts with these performances.



Stephen Powell, *Baritone*



The 2001-2002 season brings many important opera and concert performances for American baritone Stephen Powell. Appearances include Germont in *La Traviata* with the Portland Opera, Ulysses in *Il Ritorno d'Ulisse in Patria* with New York City Opera, Marcello in *La Bohème* at Lyric Opera of Chicago, George in *Of Mice and Men* with the Edmonton Opera, Sharpless in *Madama Butterfly* with the Arizona Opera and his role debut as Figaro in *Il barbiere di Siviglia* with Opera de Québec. Mr. Powell recently performed with Florentine Opera, Berkshire Opera, Florida Grand Opera, San Diego Opera, Glimmerglass Opera, and the Metropolitan Opera. He has made numerous appearances with New York City

Opera including the title role in Hindemith's *Mathis der Maler*, Papageno in *Die Zauberflöte*, and Ford in *Falstaff*. Orchestral highlights of past seasons include appearances with Les Violins du Roy, Boston Baroque, Philadelphia Orchestra, San Francisco Symphony, and Houston Symphony.

H&H ORCHESTRA

VIOLIN I

Daniel Stepner, *concertmaster*
Joan & Remsen Kinne Chair
 Sue Rabut Cartwright
 Judith Eissenberg
 Jane Starkman
 Anne-Marie Chubet
 Julia McKenzie
 Barbara Englesberg
 Judith Gerratt

VIOLIN II

Linda Quan*
Dr. Lee Bradley III Chair
 Etsuko Ishizuka
 Elizabeth Abbate
 Guiomar Turgeon
 Maria Benotti
 Rebecca Tinio

VIOLA

David Miller*
Chair funded in memory
of Estah & Robert Yens
 Laura Jeppesen
 Susan Seeber
 Dorcas McCall

CELLO

Reinmar Seidler*
Candace & William
Achtmeyer Chair
 Alice Robbins
 Sarah Freiberg

BASS

Michael Willens*
Amelia Peabody Chair
 Anne Trout

OBOE

Stephen Hammer*
Chair funded in part by
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 Marc Schachman
 William Thauer
 Audrey Markowitz

BASSOON

Marilyn Boenau*
 Charles Kaufmann

TRUMPET

Jesse Levine*
 Paul Perfetti

TIMPANI

John Grimes

HARPSICHORD

Michael Beattie

ORGAN

Frances Fitch

* *principal*

H&H CHORUS

John Finney, *Chorusmaster*
The Cabot Family Chorusmaster Chair

SOPRANO

Gail Plummer Abbey
 Elizabeth J. Brant
 Marilyn Bulli
 Susan Consoli
 Janice Giampa
 Anne Harley
 Silvia Irving
 Sharon Kelley
 Shannon Larkin
 Jill Malin
 Carol Millard

ALTO

Deborah Cundey Owen
 Susan Byers Paxson
 Krista River
 Letitia Stevens
 Susan Thomas
 Susan Trout
 Mary Ann Valaitis

TENOR

James DeSelms
 Gerald Thomas Gray
 Stuart M. Grey
 Randy McGee

Art Rawding
 Arthur Rishi
 Mark Sprinkle

BASS

Peter Gibson
 Joe Dan Harper
 Herman Hildebrand
 Kyle Hoepner
 Brett R. Johnson
 David McSweeney
 Mark McSweeney
 Clifford Rust

The H&H Chorus is funded in part by a generous gift from the Wintersauce Foundation.

George Frideric Handel: *Messiah*

Original English text taken from the Scriptures by Charles Jennens (1700-1773)

Les traducciones en Español del texto del Mesías se pueden obtener en el lobby.

PART THE FIRST

SINFONY

RECITATIVE, ACCOMPANIED

Tenor

Comfort ye, comfort ye, my people, saith your God: Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardoned. The voice of Him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God. (Isaiah XL, 1-3)

ARIA

Tenor

Ev'ry valley shall be exalted, and ev'ry mountain and hill made low, the crooked straight and the rough places plain. (Isaiah XL, 4)

CHORUS

And the glory of the Lord shall be revealed. And all flesh shall see it together, for the mouth of the Lord hath spoken it. (Isaiah XL, 5)

RECITATIVE, ACCOMPANIED

Bass

Thus saith the Lord of Hosts: Yet once a little while, and I will shake the heav'ns and the earth, the sea, and the dry land, all nations I'll shake; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to His temple; even the messenger of the Covenant whom ye delight in, behold, He shall come, saith the Lord of Hosts.
(Haggai II,6-7; Malachi III,1)

ARIA

Countertenor

But who may abide the day of His coming, and

who shall stand when He appeareth? For He is like a refiner's fire. (Malachi III, 2)

CHORUS

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (Malachi III, 3)

RECITATIVE

Countertenor

Behold, a virgin shall conceive, and bear a son, and shall call His name Emmanuel, "God with us". (Isaiah VII, 14; Matthew I, 23)

ARIA AND CHORUS

Countertenor

O thou that tellest good tidings to Zion get Thee up into the high mountain; O Thou that tellest good tidings to Jerusalem lift up Thy voice with strength, lift it up, be not afraid; say unto the cities of Judah: Behold your God! Arise, shine, for Thy light is come, and the glory of the Lord is risen upon Thee. (Isaiah XL, 9; LX, 1)

RECITATIVE, ACCOMPANIED

Bass

For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon Thee, and His glory shall be seen upon Thee. And the Gentiles shall come to Thy light, and kings to the brightness of Thy rising. (Isaiah LX, 2-3)

ARIA

Bass

The people that walked in darkness have seen a great light. And they that dwell in the land of the shadow of death, upon them hath the light shined. (Isaiah IX, 2)

(Please, turn page quietly.)

CHORUS

For unto us a Child is born, unto us a Son is given and the government shall be upon His shoulder, and His name shall be called: Wonderful Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace! (Isaiah IX, 6)

PIEA

RECITATIVE

Soprano

There were shepherds abiding in the field, keeping watch over their flock by night. (Luke II, 8)

RECITATIVE, ACCOMPANIED

Soprano

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. (Luke II, 9)

RECITATIVE

Soprano

And the angel said unto them: Fear not; for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Saviour, which is Christ the Lord. (Luke II, 10-11)

RECITATIVE, ACCOMPANIED

Soprano

And suddenly there was with the angel a multitude of the heav'nly host, praising God, and saying: (Luke II, 13)

CHORUS

Glory to God in the highest, and peace on earth, good will toward men. (Luke II, 14)

ARIA

Soprano

Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem! Behold, thy King com'eth unto thee. He is the righteous Savior, and He shall speak peace unto the heathen. (Zechariah IX, 9-10)

RECITATIVE

Countertenor

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing. (Isaiah XXXV, 5-6)

ARIA

Countertenor and Soprano

He shall feed his flock like a shepherd: and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labor, come unto Him all ye that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him; for he is meek and lowly of heart: and ye shall find rest unto your souls. (Isaiah XL, 11; Matthew XI, 28-29)

CHORUS

His yoke is easy, and His burthen is light. (Matthew XI, 30)

There will be a fifteen-minute intermission

PART THE SECOND

CHORUS

Behold the Lamb of God, that taketh away the sin of the world. (John I, 29)

ARIA

Countertenor

He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting. (Isaiah LIII, 3: 1,6)

CHORUS

Surely He hath borne our griefs and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him. (Isaiah LIII, 4-5)

CHORUS

And with His stripes we are healed. (Isaiah LIII, 5)

CHORUS

All we like sheep, have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all. (Isaiah LIII, 6)

RECITATIVE, ACCOMPANIED

Tenor

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying: (Psalm XXII, 7)

CHORUS

He trusted in God that He would deliver Him; let Him deliver Him, if he delight in Him. (Psalm XXII, 8)

RECITATIVE, ACCOMPANIED

Tenor

Thy rebuke hath broken His heart; He is full of heaviness; He looked for some to have pity on him, but there was no man, neither found He any to comfort Him. (Psalm LXIX, 21)

ARIA

Tenor

Behold, and see if there be any sorrow like unto His sorrow. (Lamentations I, 2)

RECITATIVE, ACCOMPANIED

Soprano

He was cut off out of the land of the living; for the transgression of Thy people was He stricken. (Isaiah LIII, 8)

ARIA

Soprano

But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption. (Psalm XVI, 10)

CHORUS

Lift up your heads, O ye gates; and be ye lift up ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord of hosts: He is the King of glory. (Psalm XXV, 7-10)

RECITATIVE

Tenor

Unto which of the angels said He at any time, Thou art My Son, this day have I begotten thee? (Hebrews I, 5)

CHORUS

Let all the angels of God worship Him. (Hebrews I, 6)

ARIA

Countertenor

Thou art gone up on high, Thou hast led captivity captive, and received gifts for men; yea, even for Thine enemies, that the Lord God might dwell among them. (Psalm LXVIII, 18)

CHORUS

The Lord gave the word; great was the company of the preachers. (Psalm LXVIII, 11)

ARIA

Soprano

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things! (Romans X, 15)

CHORUS

Their sound is gone out into all lands, and their words unto the ends of the world. (Romans X, 18)

ARIA

Bass

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord and His anointed. (Psalm II, 1-2)

CHORUS

Let us break their bonds asunder, and cast away their yokes from us. (Psalm II, 3)

RECITATIVE

Tenor

He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision. (Psalm II, 4)

ARIA *Tenor*

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel. (Psalm II, 9)

CHORUS

Hallelujah, for the Lord God Omnipotent reigneth. The Kingdom of this world is become the Kingdom of our Lord and of His Christ; and He shall reign forever and ever. King of Kings, and Lord of Lords. Hallelujah. (Revelation XIX, 6; XI, 15; XIX, 16)

There will be a brief pause; please remain seated.

PART THE THIRD

ARIA

Soprano

I know that my redeemer liveth, and that he shall stand at the latter day upon the earth: And tho' worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep. (Job XIX, 25-26; I Corinthians XV, 20)

CHORUS

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (I Corinthians XV, 21, 22)

RECITATIVE, ACCOMPANIED

Bass

Behold I tell you a mystery: we shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet. (I Corinthians XV, 51-52)

ARIA

Bass

The trumpet shall sound and the dead shall be rais'd incorruptible, and we shall be chang'd. For this corruptible must put on incorruption, and this mortal must put on immortality. (I Corinthians XV, 52-54)

RECITATIVE

Countertenor

Then shall be brought to pass the saying that is written, Death is swallow'd up in victory. (I Corinthians XV, 54)

DUET

Countertenor and Tenor

O Death, where is thy sting? O Grave, where is thy victory? The sting of death is sin and the strength of sin is the law. (I Corinthians XV, 55-57)

CHORUS

But thanks be to God, who giveth us the victory through our Lord Jesus Christ. (I Corinthians XV, 55-57)

ARIA

Soprano

If God is for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth: Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us. (Romans VIII, 31, 33-34)

CHORUS

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, glory, and pow'r be unto Him that sitteth upon the throne and unto the Lamb for ever and ever. (Revelation V, 12-13)

CHORUS

Amen.

H&H Tribute

CANDACE WILLIAMS MACMILLEN ACHTMEYER



The Handel & Haydn Society dedicates these *Messiah* performances to the memory of one of our most ardent supporters and dear friends, Candace Achtmeyer. A member of the H&H Board since 1993, Cande first joined our Education Committee, where she voiced passionate opinions about the Society's responsibility to the community and to children in particular. The Gala Committee was the next to benefit from Cande's expertise and enthusiasm. Over the five consecutive years that she served as co-chair, proceeds from the Gala doubled, all to benefit the Society's Educational Outreach Programs.

Two years ago Cande became Vice President of the Society and co-chair of our Vision Campaign, a far-reaching program that focuses on artistic excellence and new audience development. That Campaign has raised over \$2 million to date—a tribute to Cande's determination and commitment.

We will miss her quiet yet persuasive leadership, her unfailing support for the Society and its mission, and her enduring vision for our future.

*Wir setzen uns mit Tränen nieder
Und rufen dir im Grabe zu:
Ruhe sanfte, sanfte ruh!
Soll... der Seelen Ruhstatt sein.
Höchst vergnügt schlummern da
die Augen ein*

In tears of grief, dear Lord, we leave Thee.
Hearts cry to Thee, o Savior dear.
Lie Thou softly, softly here.
May... the weary soul find rest.
Sleep in peace, sleep Thou in the
Father's breast.

Final Chorus, Bach: St. Matthew Passion

H&H *Spotlight*

AN INTERVIEW WITH GRANT LLEWELLYN

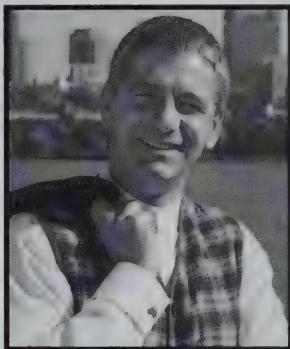
One of Boston's most beloved holiday traditions, the Handel & Haydn Society's Messiah has been heard by over one million concertgoers since H&H gave the American premiere in 1818. Recently, H&H Director of Marketing and Public Relations, Gregg Sorensen, spoke to Music Director Grant Llewellyn about Handel's most famous oratorio.

GS: Handel's *Messiah* is widely regarded as one of the great masterpieces in the classical music repertory. What qualities enable it to stand the test of time?

GL: I couldn't put it any better than Edward Synge, Bishop of Elphin who was present at those very first performances of *Messiah* in Dublin in April 1742. He wrote "That tho' the Composition is very Masterly and artificial, yet the Harmony is So great and open, as to please all who have Ears & will hear, learned & unlearned." It is this sophisticated worldliness which allows the music to cross all boundaries—social, cultural, linguistic, historic and geographic—and will sustain it forever.

GS: What are some of the challenges for the musicians?

GL: The orchestra and chorus need to perform as one, in order to capture and communicate the essence of Charles Jennens' wonderfully constructed biblical text. This mutual support system is a peculiar function of Baroque and Classical choral repertoire. It requires the instrumentalists to have an intimate knowledge of the words, and to inflect their playing accordingly, breathing and phrasing in a "meaningful" way. Likewise the choristers must be aware of the "instrumental" qualities of the vocal lines and be able to deliver the most



Grant Llewellyn

virtuoso of passages with nonchalant dexterity.

GS: What is it like for the conductor?

GL: One of the greatest challenges is to keep a sense of the larger structure while dealing with the contrasts of the individual movements and their myriad details. I would say that it's all about shaping and pacing the overall performance. *Messiah* is a mammoth work, and one must

work hard to infuse it with a sense of proportion so that it doesn't merely turn into a succession of "lollipops."

GS: Do you have any favorite moments?

GL: So, as for my favorite "lollipops." The accompanied recitative and short aria "Thy rebuke hath broken his heart," and "Behold, and see if there be any sorrow like unto his sorrow" are for me exquisite examples of Handel's ability to marry poignant and delicate understatement with the grandiose overall scheme. The choral sequence in Part 2 beginning at the majestic "Surely he hath borne our griefs" continuing through the intricate, contrapuntal "And with his stripes we are healed" and concluding with the "All we like sheep have gone astray" is an extraordinary display of Handel's expressive scope. And then to cap it all with the sublime setting of the words "and the Lord hath laid on him the iniquity of us all" is simply genius at its greatest.

GS: *In the past, you have performed Messiah in a variety of roles in the chorus (soprano and alto as a child, tenor and bass as an adult), and in the orchestra (cello and harpsichord). Can you tell us about those experiences?*

Performing *Messiah* as either a singer or instrumentalist is a wonderful thrill because you just get caught up in the piece. No matter what the specific technical challenges are, the music always overcomes any human frailties and inadequacies, and leaves you feeling elated.

GS: *H&H's Messiah has been a Boston tradition since 1818. Is there anything that you would like to add to this event?*

GL: Of all traditions worth continuing, H&H and *Messiah* is undoubtedly one of the most worthy. However, it is potentially dangerous territory if it were ever allowed to become institutionalized, and merely repeated for the

sake of the tradition. As long as we can "recreate" it new and fresh each year, then long may it continue.

GS: *Do you mind if people stand during the "Hallelujah" chorus?*

GL: Around the world people are comfortable with an extraordinary variety of concert conventions. A slow hand clap in Moscow is a sign of appreciation (but an insult in the UK). Clapping along with Radetsky March is NOW expected protocol, but wasn't until very recently, even in Vienna. I naturally welcome applause and would encourage any audience to feel free to be as enthusiastic as they like during my concerts. If Bostonians like to stand to show their regard and respect for one of the most uplifting pieces of music, then who am I to object? But please don't sing along!

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H&H *Timeline*

- December 25, 1815:** H&H gives its first public performance at King's Chapel in Boston.
- December 25, 1818:** First complete American performance of Handel's *Messiah*.
- February 16, 1819:** First complete American performance of Haydn's *The Creation*.
- 1823:** Beethoven is commissioned to compose a work for the Society but dies before taking on the commission.
- 1854:** H&H begins its annual performances of *Messiah*.
- April 11, 1879:** First complete American performance of J.S. Bach's *St. Matthew's Passion*.
- May 27, 1883:** The Society gives a benefit concert to aid Russian Jews fleeing czarist oppression.
- October 21, 1900:** First H&H concert in the new Symphony Hall.
- 1929:** Arthur Fiedler, famed conductor of the Boston Pops, plays harpsichord for this year's rendition of the *Messiah*.
- December, 1963:** The Society presents the first complete televised performance of *Messiah* for National Educational Television.
- 1965:** Tenor Plácido Domingo is a featured soloist for this year's performances of Handel's *Messiah*.
- 1967:** Thomas Dunn is appointed Music Director of H&H.
- 1985:** The H&H Education Program is established to serve young people with limited access to musical performances.
- June 30, 1986:** Christopher Hogwood is appointed H&H Artistic Director, introducing Historically Informed Performances with instruments appropriate to the time period of the piece.
- July 1, 2001:** Grant Llewellyn assumes the role of H&H Music Director as Christopher Hogwood becomes Conductor Laureate.

Upcoming Concerts

2001 - 2002 SEASON

A Baroque Christmas

Sun., Dec. 16 at 3pm *NEC's Jordan Hall*

Fri., Dec. 21 at 8pm *NEC's Jordan Hall*

John Finney, conductor

CHARPENTIER: *Midnight Mass for Christmas*

Also works by Purcell, Byrd, and Gibbons.

Jazz/Classical: Improvisations

Fri., Jan. 18 at 8pm *Symphony Hall*

Sun., Jan. 20 at 3pm *Symphony Hall*

Grant Llewellyn, conductor

Wayne Marshall, *piano* • Robert Levin, *piano*

MOZART: Concerto for Two Pianos, K. 365

Mozart's Final Symphonies

Fri., Feb. 8 at 8pm *Symphony Hall*

Sat., Feb. 9 at 3pm *Symphony Hall*

Sun., Feb. 10 at 3pm *Symphony Hall*

Grant Llewellyn, conductor

Symphonies No. 35, 40, and 41

Ancient and Modern

Fri., Feb. 22 at 8pm *NEC's Jordan Hall*

Sun., Feb. 24 at 3pm *Old South Church*

Grant Llewellyn, conductor

BACH: Motet "Komm, Jesu, komm!"

BIRTWISTLE: "Bach Measures" (1996)

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BACH: Motet "Jesu Meine Freude"

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Lamentations and Praises

Fri., Mar. 22 at 8pm *Sanders Theatre*

Sun., Mar. 24 at 3pm *Sanders Theatre*

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Baroque Concertos

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Program to include works by Vivaldi, Handel, Corelli and other masters of the Italian Baroque.

Handel: Ariodante

Fri., Apr. 19 at 7:30pm *Symphony Hall*

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The Handel & Haydn Society's five-year \$4.0 million Vision Campaign provides resources to enhance the quality of all performances and to reach new audiences. The Society is also in the midst of a \$2.5 million Capital Campaign for permanent endowment and working capital reserve funds. We are grateful to the following donors whose generous commitments will guide H&H into the 21st century.

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In March 1997, an endowment of \$150,000 was established to honor the exceptional dedication of former H&H Governor Dr. George Geyer, who promoted the efforts to advance the artistic dimensions of the Handel & Haydn Society for more than fifty years. Income from this fund will be used to enhance the quality of H&H performances. H&H acknowledges the generous commitments made to honor Dr. Geyer by the following individuals.

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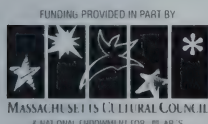
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** In memoriam*



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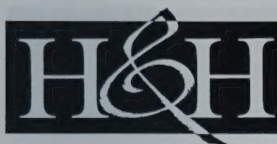
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2001-2002 SEASON

Presenting Sponsor:  **Merrill Lynch**

Saturday, December 1 at 3:00 p.m.
Sunday, December 2 at 3:00 p.m.
Friday, December 7 at 7:30 p.m.
Saturday, December 8 at 3:00 p.m.
Sunday, December 9 at 3:00 p.m.
Symphony Hall

~~SAT~~ SAT DEC 1

Grant Llewellyn, *conductor*

SUN DEC 2

START 3:07

(i.e. 2:15 at 2:00)

57 mins

Inter - 19 mins

Part II - 51:08

(Pause 2 mins)

Part III - 33:38

Finish 5:51 pm

George Frideric Handel
(1685-1759)

MESSIAH

PART THE FIRST

— Intermission —

PART THE SECOND

— Pause —

PART THE THIRD

Nancy Argenta, *soprano*
Brian Asawa, *countertenor*
Finnur Bjarnason, *tenor*
Stephen Powell, *baritone*

START 3:04

Part I - 56 mins

Inter - 17 mins

Part II - 51.

Part III - 33.4

Finish 5:47 pm

These performances are dedicated in loving memory of Candace Williams MacMillen Achtmeyer.

The program runs for two hours and forty-five minutes.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

The December 1, 2001 concert will be broadcast on National Public Radio's "SymphonyCast" on WGBH 89.7 FM, December 2, 2001 at 2:00 p.m.

H&H Program Notes

“A FINE ENTERTAINMENT”

Handel's Messiah

George Frideric Handel

Born: 23 February 1685; Halle, Germany

Died: 14 April 1759; London, England

George Frideric Handel composed *Messiah* for his 1741 concert season at the King's Theatre in London, when he finally realized that the English public would rather hear an oratorio in their native language than an Italian opera. This "sacred entertainment" offers the story of Christ's life through a collage of Biblical quotations assembled by Charles Jennens. Part I concerns the prophecies of Christ's birth and the Christmas story; Part II takes us through the harrowing events of the Crucifixion, and Part III explores the wider implications of Christ's message. Handel uses every dramatic operatic device at his disposal to set these texts vividly and memorably; the work was immediately successful, and Handel ended up reviving it every season for the rest of his life.

"The whole is beyond any thing I had a notion of until I Read and heard it. It seems to be a Species of Musick different from any other... tho' the Composition is very Masterly and artificial, yet the Harmony is So great and open, as to please all who have Ears & will hear, learned & unlearn'd..."

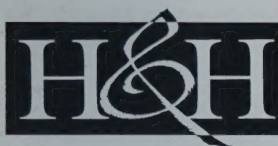
SINCE the Bishop of Elphin's rapturous review of its Dublin premiere in 1742, *Messiah* has become one of our most familiar and popular musical landmarks. The chief difficulty with hearing it today, of course, is that it's so familiar: like *Hamlet* or *King Lear*, the work has become so much a

part of our cultural landscape that it seems like we always already know it. But, again like Shakespeare, its greatness lies in the fact that it is also always more interesting and remarkable than we have remembered.

The composition of *Messiah* in 1741 proved to be a turning-point in Handel's career. By then, he had accepted that his Italian operas were simply not popular with the London audiences, who found them pretentious and unintelligible. Instead, Handel offered the public a new kind of entertainment, one that dealt with suitably uplifting sacred themes in plain English. In the words of his librettist Charles Jennens, these oratorios would ensure that "the Solemnity of Church-Musick is agreeably united with the most pleasing Airs of the Stage." Handel's other oratorios are all dramatic re-tellings of Biblical events. *Messiah* is something very different. Except for the brief nativity scene in Part I, where the Angel speaks to the Shepherds, the libretto is entirely made of Biblical quotations that comment on the events at hand, instead of enacting them. This was an elegant way around the chief eighteenth-century objection against sacred oratorio, for the *Messiah* never actually sings.


The idea of putting the central story of Christianity on the concert stage was a novel and potentially shocking idea. To have this story told entirely in the form of quotations from both the Old and New Testament was remarkable indeed. But this also opened the way for a far greater breadth of symbolic reference. Charles Jennens used a passage from St. Paul to sum up the program of his "Scripture Collection:" "God was manifested in the Flesh, justify'd by the Spirit, seen of Angels, preached among the Gentiles,

Timings by Thomas Vignieri, Artistic Administrator



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Sunday, December 9 at 3:00 p.m.
Symphony Hall

12/7 (called 7:33)

Grant Llewellyn, conductor

12/8 (called 3:03)

START 7:36.39

(I.S. at 21 for 2:15)

[56:15]

George Frideric Handel
(1685-1759)

START 3:05-4:00

(I.S. at 21 for 1:30)

[55:00]

MESSIAH

PART THE FIRST

— Intermission —

PART THE SECOND

— Pause —

PART THE THIRD

Nancy Argenta, soprano
Brian Asawa, countertenor
Finnur Bjarnason, tenor
Stephen Powell, baritone

Inter: 4:01

4:19.45

PART II: 5:09.35

[49.45]

PART III: 9:47.08

10:20.56

[33.44]

PART III: 5:12.00

5:45.25

[33.25]

These performances are dedicated in loving memory of Candace Williams MacMillen Achtmeyer.

The program runs for two hours and forty-five minutes.

12/9

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

2:05.30

The December 1, 2001 concert will be broadcast on National Public Radio's
"SymphonyCast" on WGBH 89.7 FM, December 2, 2001 at 2:00 p.m.

(3:26-3:28.15)

III. 5:11.25
— 7 — 5:44.15
[32.53]

II. 4:19.20
5:08.25 [59.05]

H&H Program Notes

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